

projecting from the south wall, supported on a small column; it is apparently of the perpendicular period, and has been painted. The windows in this wall are perpendicular.

The main columns are in a very bad state; some of them are greatly out of the perpendicular two ways; so much, indeed, as to be scarcely safe. We were grieved to observe that preparations were being made to restore these to an apparent uprightness with composition or plaster. We trust, however, that the architect will exert himself to induce the parishioners to do the work thoroughly, if on no other ground than ultimate economy, and due regard to safety.

On taking down some boarding from a recess under the organ gallery, at the west end (which gallery, by the way, ought to be removed), a coat of arms was found, executed in distemper, and, probably, of the time of Edward III.*

The outside of this end of the church is, for the most part, hidden by houses: the upper part, which can be seen above them in one position, is exceedingly interesting. It presents an arcade of curiously interlaced ornamented arches, with semi-circular headed windows within the pointed panels formed by the intersections; and one panel on each side is made pointed without an intersection, in order to bring it up to the same height as the wider semi-circular heads. In the gables, and separated from the arcade by a string, is a rose window of the same period, presenting very elegant geometrical tracery, formed by a simple moulding, and which is unique so far as we know.

All the Norman work is apparently of Caen stone, and has endured well. It is curious that this fact should be made known, at the moment that this stone is being brought into the city,—probably for the first time since this very church was built,—for the restoration of St. Mary Redcliffe.

The works at this latter building are going on well. The ground has been lowered several feet all round the church and the drainage made perfect. One survey of the chancel aisle on both sides, has been renewed stone by stone, and the same operation is now going on at the east end and in the clerestory,—the committee having wisely determined to do the work thoroughly, although for want of funds it may be slowly. It seems extraordinary that some of the wealthy merchants of Bristol have not come forward for the execution of separate portions of this glorious structure, and so earning for themselves an enduring record in the annals of the church. There ought, indeed, to be a higher motive. We could point out half-a-dozen men who could themselves complete this magnificent work, without the slightest personal sacrifice, and who would thus hand down their names with honour while performing an acceptable work.

Since the church was thrown open to the public without fee, in March last, 9,500 persons have written their names in the book which is kept for visitors.

The city schools are approaching completion, but of these and other matters, the suspension bridge, the fine arts in Bristol, the smoke nuisance, drains, and new streets, we will speak more at length on another occasion, as we have filled all the space that we can afford, just now, to venerable Bristowe. If our remarks should assist in awakening a liberal spirit, and inducing energetic measures, there would be good reason for congratulation.

ON THE ADAPTATION, TO FURNITURE AND INTERIOR DECORATION, OF WOODS NOT GENERALLY EMPLOYED.

THE furniture and decorations of rooms belong to a class of art, which has lately become of increased importance. The man of valances and fringes must be really expert in the practice of the arts, called decorative and ornamental. If he would get employment in anything better than upholstery, he must use the pencil and the brush, as much as the hammer and tacks. He uses them, indeed, in the hands of the draughtsmen, or the decorative painters of his establishment, having himself, probably, neither ability to design nor skill in practice; but the circumstance that he is applied to, and for a purpose greatly varying from that of former days, is a matter which architects have reason to congratulate themselves upon. We shall less often find good designs for halls and apartments, and the intention of the architect, rendered nugatory by the intrusion of another party, whose ideas are confined within the limits of the trade. Still, as we have already endeavoured to urge, interior decoration is a department of architecture; and the design of a building, from the first conception of the ground plan, down to the decoration of the rooms, the design and arrangement of the furniture, carpets, and even the position of the pictures on the walls, should be the growth of one mind—that of the architect.

We believe that one cause of the division of labour in the art, here alluded to, originates in architects themselves. Few architects make interior decoration a part of their study, whilst there is hardly one who does not think the designing of furniture unworthy to rank as a branch of architecture, or can produce an appropriate design for a chair or a bookcase. The massive proportions, and the mode of treating stonework, are found in every case, with a strange forgetfulness of the altered object; a Corinthian or Doric pillar serves, perhaps, for a bed-post or the leg of a chair.

Having made the department of furniture design the subject of particular attention, we have been much struck with the prevalence of this difficulty, one which it would require a very slight review of general principles to overcome. Any improvement in designs for furniture, any thing like that elegance which is often found in old examples, must come from those who have been educated as artists, whilst, as we have said, there are other reasons why this department should be under the architect's control. It is only necessary that the designer should consider the object, which the article in question is intended to serve, the use of each part of it, the position in which it will be seen, and the nature of the material of which it is to be made. These are principles of art, which it should not be necessary to mention, yet they are those from the continual forgetfulness of which, nearly all the errors of architectural design result. Such considerations are required in the art decorative, as in that of more massive construction; but the circumstances are widely different. The furniture, and the panels of rooms, in the Louis XIV. style, of which there are so many examples in the shops of dealers, are remarkable for a degree of elegance, to which at this day we seldom approach. It is not only in their forms that these are to be admired, but some of them have great beauty of design, in the arrangement of different kinds of wood and other materials. We do not allude to the imitation of leaves and flowers, by woods of different colours—a curious branch of art, still practised, but which never has in our mind a satisfactory result, but to the geometrical patterns formed in the veneering. Mahogany and rosewood, or mahogany and ebony, are frequently combined with great taste, in a manner now seldom attempted, except in professed imitations of old works.

There are here, abundant means for the display of design and colour in interior decoration. The stiles and panels of doors, and different parts of the furniture, might be varied in colour, with great beauty of design, by substituting several materials for one, as oak or mahogany. The increased use of furniture woods, consequent on the favourable position we are now in, as regards the duty and the introduction of many new kinds, afford grounds for hoping that interior decoration may find new means of exercise; and provided that principles of design and colour be attended to,

no circumstance could have happened more opportunely. The resources of art, in this respect, have barely been examined; the British colonies are rich in beautiful woods, applicable to all the purposes for which mahogany and rosewood are adapted. The *Tutara* wood of New Zealand surpasses any mahogany we have seen; it has great variety of grain, and a beautiful mottled appearance. It takes an excellent polish, and can be cut into veneers of any size, and fastened in the usual way on to mahogany. The trees grow as large as 12 feet in diameter. It is not much harder to carve than lime-tree. It is to be had by ton at 25*l.*, clear of all other charges. An elaborate sideboard, lately made of it for the King of Prussia, by Mr. J. M. Leven, has lately been exhibiting at New Zealand House, Broad Street Buildings. The design was elegant, and some of the carvings, as the fruit and flowers, and the grotesque heads forming the trusses, were well executed. We hear, also, that her Majesty has given orders for some articles. In other pieces of furniture, were specimens of six or eight kinds of wood, all of them of great beauty, and well adapted for this purpose. The *Maire* wood, of which a teapoy had been made, when cut in the direction of the grain, is of a yellow stone-colour, variegated in parts with dark brown of large pattern. It is close in grain and hard, and receives a beautiful polish. The price is 20*l.* a ton. *Hino*, of which the specimens were cut from the root, was of a dark brown colour. It veneers and polishes well, and can be had for 25*l.* a ton, which seems to be a pretty general price. Amongst other kinds, were the *Primo*, also beautiful, with a large mottled pattern; the *Katore*, in all respects like ebony; the *May*, rather plain, with an appearance varying from that of satin-wood to the lightest mahogany; the *Kimere*, and specimens of many other kinds. Names have been given by the natives to all the different species, these included.

But great beauty in interior decoration can be gained at a much less expense by the common English woods. We by no means agree with a writer in another place, who can see no beauty in the common deal. The red deal, certainly, is beautifully marked in the grain, and there can be no good reason why it should not be used without the addition of paint, further than a possible prejudice against it from its comparative cheapness. If well seasoned and dried, it might be used in the same manner as oak, without paint. If these precautions be always attended to, and if it be varnished, it can require no further addition, and might, we think, be kept clean with much less inconvenience than when painted. Indeed, painting in interior work has become so much a habit, that we seldom inquire whether it might be dispensed with or not. It is not found necessary to paint the boards of a floor, and why should we paint doors or window-shutters, unless to get rid of the original defects of seasoning, or from an idea that the appearance is improved. We contend, that the natural appearance of wood is seldom improved by paint, whilst that addition, as commonly given, readily shows the dirt, requires great trouble to keep clean, is vastly expensive, by reason of the frequent renewals, and spoils the sharpness and beauty of mouldings. If the wood be too light, or if a difference be required in parts, it can be stained with very little difficulty; and we cannot see a reason for objecting to this process. It is easy for those who have not entered very deeply into the study of art, to enunciate dogmas which they have had no means of testing practically, but the architect knows by experience the danger of hastily drawing general conclusions; and if we debar ourselves from everything that is called "deception" in architecture, we may find that we have also departed from the art, and gained nothing better than the architecture of the Druids. When actual deception is attempted, and unsuccessfully, it is to be condemned; but in the greater number of instances there is no intention to deceive. The triglyphs of the Doric frieze are not copies of the ends of beams, though they call to recollection those forms, from which they are said to have originated. The cornices and pediments to windows are similarly suggestive. Indeed, "the semblance of utility," one of the most valuable resources of the art, might by some people be ranked with "deception." But, when deception is

* The arms are those of England, quartered with the *Sous-die* of France; the supporters, a lion and griffin.